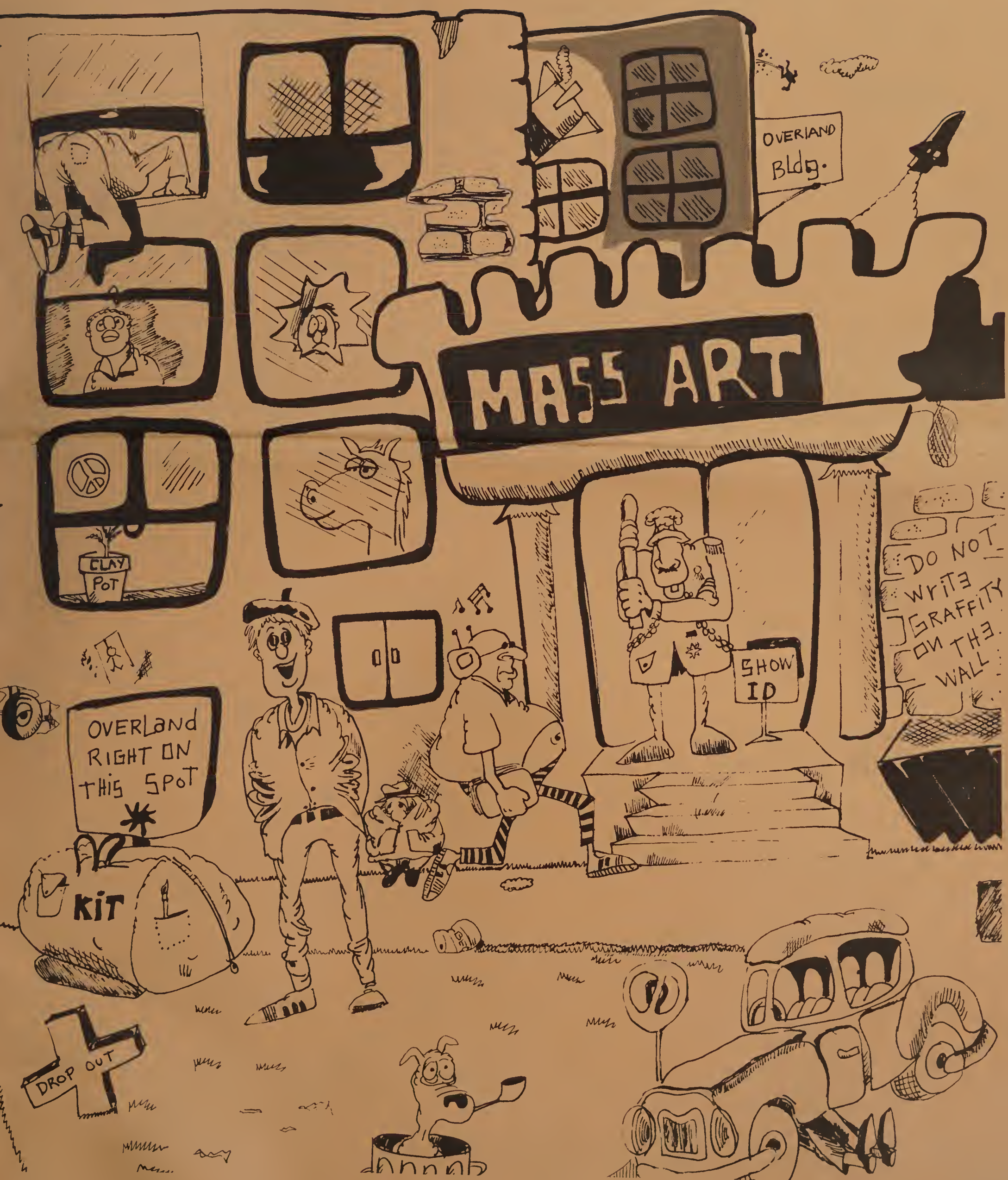


theSPECIAL



MAPS for your convenience



Hotels & Motels

- (Number of rooms in parentheses)
- A — Boston Park Plaza (850)
 - B — Bradford Hotel (322)
 - C — The Colonnade (300)
 - D — Copley Plaza Hotel (450)
 - E — Copley Square Hotel (125)
 - F — Dunfey's Parker House (483)
 - G — Eliot Hotel (95)
 - H — Essex Hotel (224)
 - I — Fenway Boylston Motor Hotel (94)
 - J — Holiday Inn (297)
 - K — Holiday Inn/Cambridge (135)
 - L — Howard Johnson's Motor Lodge (178)
 - M — Howard Johnson's Motor Lodge/Cambridge (205)
 - N — Hyatt Regency/Cambridge (481)
 - O — Lenox Motor Inn (225)
 - P — Logan Hilton (593)
 - Q — Marriott Hotel/Newton (433)
 - R — Midtown Motor Inn (161)
 - S — "57" Park Plaza Howard Johnson (350)
 - T — Ramada Inn/E. Boston (210)
 - U — Ramada Inn/Brighton (115)
 - V — Ritz-Carlton Hotel (262)
 - W — Sheraton Boston (1400)
 - X — Sonesta Hotel/Cambridge (197)
 - Y — Travelodge (200)

Exhibition Halls & Auditorium Areas

- 1 — John B. Hynes Veterans Auditorium
- 2 — Commonwealth Pier Exhibition Hall
- 3 — Freeport Hall
- 4 — Horticultural Hall
- 5 — John Hancock Hall
- 6 — Jordan Hall
- 7 — New England Life Hall
- 8 — Northeast Trade Center

Historical Sites

- 9 — "On the Freedom Trail"
- 10 — Boston Massacre Site*
- 11 — Boston Tea Party Ship & Museum
- 12 — Bunker Hill Monument*
- 13 — Bunker Hill Pavilion
- 14 — Central Burying Ground
- 15 — Copp's Hill Burying Ground*
- 16 — Faneuil Hall*
- 17 — Granary Burying Ground*
- 18 — Harrison Gray Otis House
- 19 — King's Chapel*
- 20 — Old Corner Bookstore*
- 21 — Old North Church*
- 22 — Old South Meeting House*
- 23 — Old State House*
- 24 — Old West Church
- 25 — Park Street Church*

- 25 — Paul Revere House*
- 26 — St. Stephen's Church
- 27 — State House & Archives*
- 28 — U.S.S. Constitution* & Museum

Museums & Exhibits

- 29 — Busch-Reisinger Museum/Cambridge
- 30 — Fogg Art Museum/Cambridge
- 31 — Gardner Museum
- 32 — Harvard University Museums/Cambridge
- 33 — Hayden Planetarium
- 34 — Institute of Contemporary Art
- 35 — John Hancock Observatory
- 36 — Museum of Afro-American History
- 37 — Museum of Fine Arts
- 38 — Museum of Science
- 39 — New England Aquarium
- 40 — Prudential Skywalk
- 41 — Where's Boston

Public Buildings & Places

- 42 — Boston Garden
- 43 — Christian Science Center
- 44 — City Hall/Info Center
- 45 — Custom House Tower
- 46 — Fenway Park
- 47 — Kirstein Business Library
- 48 — Main Post Office

- 49 — Police Headquarters
- 50 — Public Library

Transportation & Sightseeing Centers

- 51 — Auditorium MBTA Station
- 52 — Back Bay Station (RR)
- 53 — Continental Trailways Bus Terminal
- 54 — Greyhound Bus Terminal
- 55 — Logan International Airport
- 56 — Long Wharf (cruises)
- 57 — North Station (RR)
- 58 — Park Street MBTA Station
- 59 — Pier One (cruises)
- 60 — Rows Wharf (cruises)
- 61 — South Station (RR)
- 62 — Visitor Info Center (Boston Common)
- 63 — Visitor Info Center (National Parks)

Educational & Medical Centers

- 64 — Beth Israel Hospital
- 65 — Boston City Hospital
- 66 — Boston University
- 67 — B.U. Medical Center
- 68 — Emerson College
- 69 — Harvard University/Cambridge
- 70 — Massachusetts General Hospital

- 71 — Massachusetts Institute of Technology/Cambridge
- 72 — New England Conservatory of Music
- 73 — Northeastern University
- 74 — Radcliffe College/Cambridge
- 75 — Suffolk University
- 76 — Tufts-New England Medical Center

Performance Centers

- 77 — Berklee Performance Center
- 78 — Boston Center for the Arts
- 79 — Boston Repertory Theater
- 80 — Charles Playhouse & Cabaret
- 81 — Colonial Theater
- 82 — Elma Lewis School of Fine Arts
- 83 — Hatch Memorial Shell
- 84 — Loeb Drama Center/Cambridge
- 85 — Music Hall
- 86 — Next Move Theater
- 87 — Orpheum Theater
- 88 — Sanders Theater/Cambridge
- 89 — Shubert Theater
- 90 — Symphony Hall
- 91 — Wilbur Theater

For listings of other museums, current exhibits and events in and around Boston, CALL INFO BOSTON LINE 338-1976

Public Transportation Map



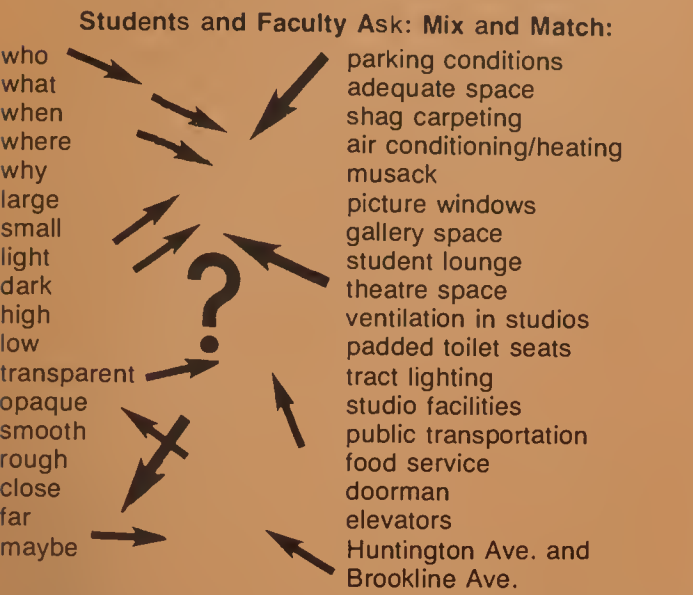
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| General Travel Information | 722-5657 |
| Charter Buses | 722-5383 |
| Lost Articles | 722-5716 |
| Customer Service Center | |
| Comments and suggestions,
mailing of time tables
and System Route Maps | 722-5700 |
| Recorded Service Conditions | 722-5050 |
| Senior Citizen Registration | 722-5438 |
| General Business Office | 722-5000 |



the answer



An Adventure in Moving Mass Art to Boston State? Facts and Fairyland:



The proposed move of Mass Art to Boston State has raised a multitude of questions. The facts are for the most part unknown. For answers we went directly to Jack Nolan.

LD: Not everyone knows we are moving. Could you tell us some of the purposes of the move?

JN: As you know, the college has been looking for new or improved facilities for a long time. There have been many plans that have not come to be. There have been both cost projections for new construction and remodeling existing buildings, and things have been getting more expensive in the meantime. It's been going on for twenty years, and is now a serious problem. More than half of our space is leased, and since we've been looking for new facilities, we've also had the problem of not being able to fix-up the ones we have. Studio's are critical; the safety problems substantial, and the costs very real. The most recent plan we had been pursuing was converting a large building at the Charlestown Navy Yard. It had a lot of attractive features: lots of space, an industrial character, elevators, and being part of a new development near the center of Boston. However, it just did not come about. Increase in interest rates has priced us right out of the market. The question was then raised as to whether we should be retained as an independent institution, or be combined with another university such as U Mass. At a meeting we had in June, the proposal was made suggesting that part of the old Boston State facilities on Huntington Ave. could be converted into a campus for the college. It was attractive in terms of location and the moderate cost involved with conversion.

LD: Would new facilities address the safety issue which was raised last semester?

JN: Yes. We feel we have to address the safety issue and continue to address it. It can't be ducked or postponed. That's been part of our problem. Before we look on to new facilities, we must make sure our current operations are safe. That's something we've already established as our first priority and responsibility. The question is, can the Boston State buildings offer safer and more properly prepared spaces for our studios? The answer is "yes," but it won't happen without considerable money and effort. Those buildings proposed include: the Tower building, a large gymnasium complex and North and Collins (two older buildings). These could be converted into usable, safe spaces, but only with considerable work. Currently, there are two architectural teams at work on this project. One is looking specifically at the Tower building and the means to bring it up to safety standards. The other team is doing the planning on the buildings in relation to the needs of Mass. Art. They have scheduled meetings with all of the departments, faculty, etc. in order to make realistic assessments.

LD: Approximately how much money needs to be spent on renovation before the buildings are usable?

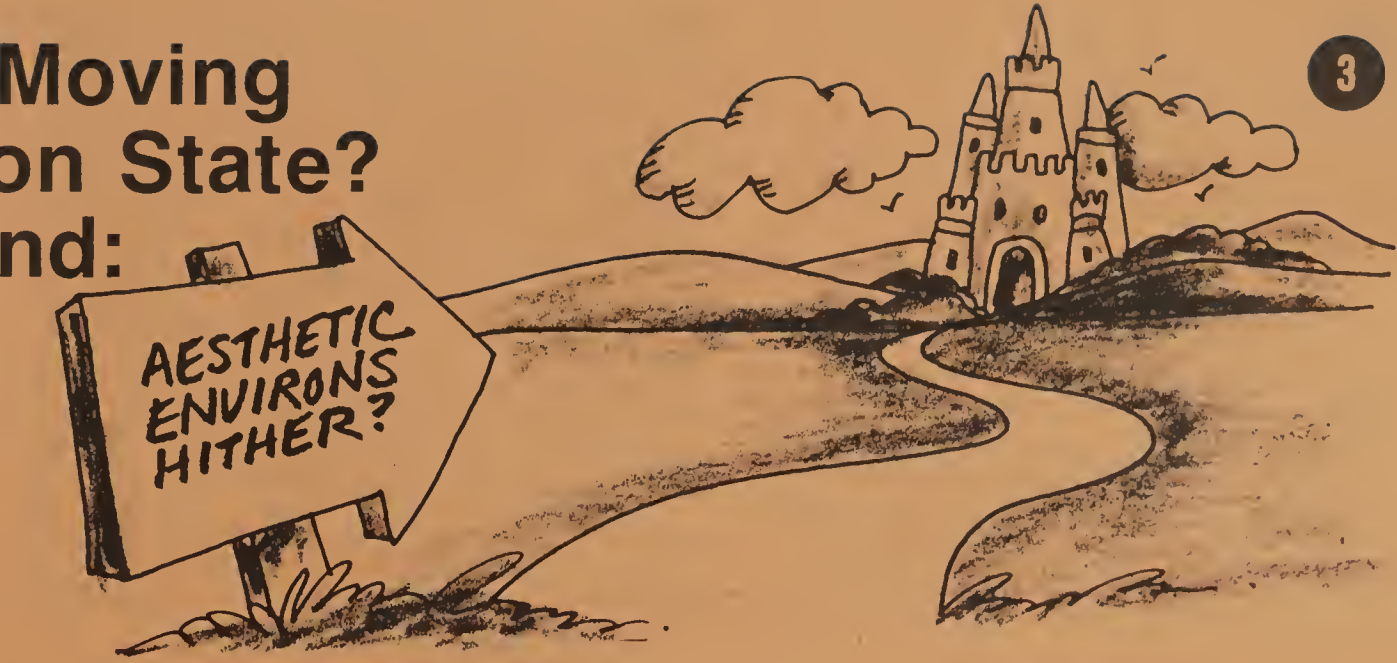
JN: We were recently informed that initial discussions between state officers, the state safety office, architects, and the regents staff they expect at least a twenty-two month delay between when they identify the problems and time of occupancy. That's two years, and a very clear prediction being made at an expedited schedule. Part of the reason are safety issues, and with recent concerns, the procedure is more deliberate and careful than in the past. It makes it hard to have rapid action. We are looking at the possibility of early use on a temporary basis in some of the buildings which might be, at the earliest, next summer.

LD: It looks then as if a great many of the students currently enrolled may never get to use these new facilities.

JN: That's right. I think it's very important to get that word out because people have been hearing rumors that we are going to move next week, or by next semester and there is no clear projection just yet about any move, or at least until next summer.

LD: With additional expenditures for construction, will any programs in the college be cut or curtailed?

JN: Operating budgets and capital budgets are really quite separate. We have always operated without the advantages that most colleges enjoy. New facilities generally tend to bring increases in operating budgets, like furniture, various equipment, increased maintenance and custodial staff and faculty. Massachusetts has been postponing a serious investment in Mass Art. Instead, they've been paying rent out of our operating budget for Overland to the tune of \$30,000 a year.



LD: So, one of the advantages of moving will be an increased quality of education due to better facilities and more staff?

JN: No doubt about it. We have been facility-limited for a long time and there is no lack of demand for access to this institution. We turn away very well-qualified students every year. All our spaces are crowded and we have none of the usual amenities: student lounges, faculty offices, athletic facilities etc.

LD: So this decision to move is hardly a recent development.

JN: As a matter of fact, it's been the top on our list of priorities. When I first came here, the Board of Trustees had plans for a campus in Newton at Hammond Pond Parkway, and they thought it was all settled. That was thirteen years ago.

LD: So what happens to the Overland and Longwood buildings if this comes about?

JN: First of all, Overland is leased, and our lease runs out in October 1983. Either way, we will have to move out. Longwood is owned by the state, and although is perhaps not as valuable in the long run, the property has a high value because of it's central location to the medical institutions that surround us. It has been the general assumption for a long time that, if Mass Art is able to find proper campus facilities elsewhere, the property would be converted to other uses most likely by the medical community. From the state's point of view, the money they would get from the sale of that property would be a good amount.

LD: So, which departments would stay at Longwood?

JN: Well, first of all, I think we're going to be in this building for some time. Even under the most optimistic schedules, you're still talking five years in the future. And we should plan on that. It is never good policy to cut corners just because we think we're going to be moving. That has been our primary, cardinal sin over the past ten years. The possibility exists that some of the Overland programs could be directly moved over to the Huntington Ave. buildings, like Design, which requires no physical modifications to the space. Other programs would have to relocate here or move over there, and those would perhaps be the academic departments. Some departments may have to be split-up, but those details will be worked out in time, and is partly the job of the architects.

LD: So studio-based programs would be the last to move because of needing the most preparation?

JN: Yes, particularly those that are heavily tied to their studios and heavy equipment use, like sculpture, glass, print-making and others whose facilities must be prepared before they can be moved. And those are the ones that are going to be the most difficult. You know, you can't just move a foundry over into a classroom.

LD: Just to get back to the financial aspects for a moment, due to the great expenses involved, would there be any increase in tuition or other costs for the students?

JN: I think there might be some further increases, but if so, I think they're apt to come in the area of fees. We can't assume this would be automatically an increase in tuition for our students. This has not been the rule in other state campuses. We really have a good educational bargain here, in relation to most schools. In addition, we have increased fees here only after around campus discussion with students and S.G.A. The current increase which amounts to around \$100 per student per year was only in reply to student demands for increased services and extras. Perhaps as the school moves to improved facilities, increases may occur . . . but that's all in the future and I would not consider it a serious problem.

LD: Transportation and parking have always been a problem here. Will this situation be improved with the new facilities?

JN: There are parking spaces as part of the Boston State facility, but we won't be the only ones there, and I suspect that parking will be—if anything—a little bit less accommodating than it is here. I think we're going to be dependent upon public transportation but at least the location is certainly good in terms of access by train and bus.

LD: Because we will be moving in with a group of schools, would it be an effective idea to organize some sort of shuttle system?

JN: Indeed. I was impressed to find out how well the hospitals were doing with their shuttle system. I think this is something we will actively study the possibilities of, and perhaps in cooperation with some of the other professional schools in Boston.

LD: What are some of your feelings about the move?

JN: Well, first of all I'm excited, but cautious because we've had so many disappointments. It concerns me that there may be pressure to find a cheap solution to our needs. We need real money to provide the proper facilities, and there

is no way you can meet the demand for a professional art college except with properly designed and equipped facilities. We have yet to see actual monetary commitment in appropriations and expenditures. But the intent is clear on the part of the regents, our Board of Trustees, the administration and the college as a whole. It's going to take some time, but overall I'm very optimistic about it.

Finally, Bill Hannon, Vice President of External Affairs offers this outline on our current campus planning status:

I. Architects Allensweig and Moore (our Charlestown Architects) have been hired to begin design work on the Boston State site.

A. The architects will meet with the Mass. Art faculty and students to discuss design plans and assignment of spaces in the North, Collins and Tower Bldgs.

B. Final plans will be presented for approval at Mass Art and to the Board of Trustees.

C. Once plans are approved, the finished design planning may proceed (approximately 1 year to complete).

D. Once the design work is completed and construction money is approved, renovations may begin (3 to 5 years to complete renovation).

II. Current plans for the occupancy of Boston State Buildings.

A. The Design department, Office of External Affairs and the Visual Technology Center may be able to move to the Tower building next September or January (pending safety renovations to the top floors of the tower).

B. Also proposed, is a plan for art education and critical studies to move to the North and Collins building next year to stake out that territory (these departments would eventually move to the Tower buildings allowing studio areas to plan their facilities at North and Collins).

C. U. Mass, Boston currently occupies most of the tower complex and has shown no effort to make way for Mass Art in that building. It is quite possible that U. Mass may keep most of the Tower complex for their programs.

D. Our lease of the Overland Building expires next October and though the legislature has included an appropriation in next year's budget to cover that rental, our lease for Overland building during AY 83-84 remains unsigned.

It is once again apparent that Mass Art is encountering incredible obstacles in its pursuit of a new campus. Complex politics, large sums of money, major renovations, infighting etc., are as outrageous as ever and few of us are optimistic.

Whatever takes place will not change our college greatly. Our strength lies in the partnership between faculty, students, and staff. We all appreciate the efforts of those who are attempting to properly house and fascilitate this partnership but it looks like we have a long wait ahead.

Interview of Jack Nolan
by Lorenzo Deitch
& Beth Bertwell

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Are You Ready For College?

We realize that most of you read the title and thought, “Of course I’m ready for college, I wouldn’t be here if I wasn’t.” You’re right, but from what we’ve heard, many freshmen will be leaving after their first year or even their first semester.

The next four years of college will be preparing you for your future. It can only do this properly when you are willing to let this happen. To go to college a tuition must be paid and money isn’t earned easily. So why spend your hard earned dollars on schooling if you feel you are not ready? Our intention is not to tell students to drop out. Those who have discovered that they are not really ready need to realize that regardless of the pressure put on you by friends and relatives, college will be a total waste of time and money if they really don’t want to be here. We feel that these people may need some time off to delve into themselves and decide what they want. You must know yourself before knowing what you want to do with the rest of your life. Do research on yourself, it will be a great chance now that high school is over and you don’t have to prove anything to anyone but yourself. Take time and find you’re most precious discovery, yourself.

Public school had its demands, but college requires more personal efforts than the standard right or wrong precriptions of high school. In high school the object was to remember the right answer, but here at Mass Art the object is to solve the problem in a creative way. The process usually creates new problems which must in turn be solved.

In art school the competition is very keen, and pity the individual who, after a week of creative impotence shows up with a project that barely scrapes by the requirements of the given problem. Also consider the problems of using unfamiliar materials (all you freshman design seminar students and your cut paper!) extensive research, how to fake extensive research, and then appearing before the class with nothing to say and on the verge of a nervous breakdown.

At times like this you may well ask if you are ready for college. If you are willing to put yourself through the confusion, expense, aggravation, sleeplessness, and the horrible coffee from that machine down the hall, you should be doing it because somewhere inside you feel it is the right decision, and you love your work. If you love your work that much, of course you’re ready for college.

Crissie Murphy
Michael Bursboomian

Staff

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Michael Barsoomian
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Richard Clabaugh II
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Sharon Tetzlaff
Linda Tobin
Sanford Wong

For Bus Riders

A door opens and you approach the steps. You climb them and then give your money away. You sit, you think. You are now on a bus. The same kind of bus that most of Mass Art students use. I realized that when I enter a bus on my way to school, I usually spend my time looking around at the scenery and thinking. On a recent bus journey, a book was resting on my lap. Bored, I picked it up and read. After leaving the bus I looked at the book I was reading, and was impressed with the amount that I had read.

Reading has now become my favorite past-time on my bus adventures. It’s great, I love it. Most of my reading assignments for English are now done on a bus.

One day, as I was on my way to school, a woman dressed in what looked like self-made clothes, sat next to me. She held a wooden box in her hands. I looked at it and noticed it had carved patterns on each side. Then she opened it and began to sew. “Great,” I thought. “What an original way to spend time on a bus, instead of the conventional ‘vegging out.’ ”

I came to the realization that I spend at least 4 hours a week on the bus. That’s a good deal of time that could be used creatively. I find many people on a bus (including myself) who seem to view the rides as a meaningless chore. It doesn’t have to be. If you’ve never tried anything but sitting and looking out of the window, try what I’m suggesting. I was surprised at how the time could be spent usefully and creatively. You might too.

Michael Barsoomian



Jazz is Alive and Well in Boston

Boston has been a jazz mecca for many decades. Sabbey Lewis, Roy Haynes, Chick Corea, Tony Williams, and Sam Rivers are some of the important jazz musicians from the Boston area. Jazz impresario George Wein (founder of the Newport Jazz Festival) began in Boston with his legendary Storyville jazz club. Having two prestigious music schools, Berklee and the New England Conservatory, located in Boston gives us the opportunity to see and hear young musicians from all over the world develop their talents and take jazz music in all directions.

The FM dial also provides a radio oasis for jazz fans in Boston. The abundance of college radio stations provides FM listeners with a diversity of jazz unmatched in any other city. You can hear jazz just about 24 hours a day. Take advantage of this unique opportunity. Listen to jazz, buy records and go hear live music. There is nothing like it!

Where to hear jazz on the radio—all FM:

10:00 am – 2:00 pm	WMFO 91.5
11:00 am – 5:00 pm	WERS 88.9
2:00 pm – 7:30 pm	WHRB 95.3
4:00 pm – 7:00 pm	WMBR 88.1
8:00 pm – 12:00 am	WGBH 90.0
10:00 pm – 2:00 am	WBUR 90.9
2:00 am – 5:00 am	WBUR 90.9

The above are weekday hours. Weekend schedules change.

Where to Hear jazz

Big Names:
Plaza Bar—Copley Plaza Hotel
Jonathan Swift’s—Harvard Square, Cambridge
Willow Jazz Club—Ball Sq., Somerville
Hasty Pudding Club—12 Holyoke St., Cambridge (excellent Monday night concerts)
Berklee Performance Center—Mass. Ave., Boston
Sandy’s Jazz Revival—Cabot St., Beverly
Local Musicians:
Emmanuel Church Jazz Coalition Series— Sunday evenings, Newbury St., Boston
Ryles—Inman Sq., Cambridge
Springfields—Inman Sq., Cambridge
Satch’s—Stanhope St., Boston
Tom Foolery—Mass. Ave., Boston

There are also free concerts at the Berklee School of Music and The New England Conservatory of Music.

You can also call the Boston Jazzline, 24 hours a day to hear who’s playing where. The phone number is 262-1300.

Lastly there is the *Jazz Coalition*. It’s purpose is to “stimulate a more vital jazz scene in the greater Boston area.” They are involved in numerous activities throughout Boston. They always need people to volunteer. Their address is Jazz Coalition, 15 Newbury St., Boston, MA 02166.

Sam Schlosberg



The New Dean

Those of you who have already had the pleasure of meeting our new Academic Dean, Dr. Jerry Hauseman, will agree that he is both an interested and interesting man. His involvement in the arts has been one of consistent commitment to its growth. He began his career as an advertising/design student at Pratt, only to be interrupted by WWII, where he served in the Navy. There, he gained enough training in chemistry to work in a pharmacy and support himself through N.Y.U. where he studied painting. One of his teachers was Tony Smith. He recalled, “I found him to be fascinating, for his literary as well as his visual art sources. He was a good friend of Tennessee Williams. He also taught environment and design . . . he had trained as an architect and at the time was working on Pollock’s house. It was his quality of person that always came across.” This was also the early days of the Art Students League, and Jerry had opportunity to study there and got to know such now legendary artists as Pollock, DeKooning, Motherwell and Rothko. He never studied with Hoffman, but knew many of his students. George Segal was in his class and they remained friends for many years.

About this time he became attracted to Art Education where he began to consider the practicalities of making a living and began to consider the process of art making. He completed both his Masters and Doctorate in Art Ed, at N.Y.U. It was at this time that he also stopped producing art. He explained, “We are all drawn to certain activities. Some people can be artists and do other things. I simply couldn’t. I can’t dabble. The requirements with time are deep, and I don’t feel that I could ever meet my own expectations.”

He began teaching art in New Jersey, moved to Columbus, Ohio to eventually become director of the School of Art at Ohio State. He stayed on for ten years. In 1966, he was offered a position of consultant to N.Y.U.’s Arts and Education Dept., until he decided to “forego being a wheeler/dealer in the foundation world and rejoin the educational one. Then he moved to Minnesota, where he has been the President of the Minneapolis College of Art and Design for the last 7 years before coming to Mass Art this fall.

We asked him why he would forgo such a high position at this stage in his career. J.H. “I wanted to get closer to my East Coast roots, and wanted to be closer to education programs, faculty, designers, and other educators. When you are the President of a college, you are the spokesman for the institution and a tremendous amount of your energy goes into external affairs. My concerns were the trustees, funding, etc., Here, I feel thus far liberated, in that I can deal with those problems that I want to deal with. This is a unique college, especially in it’s state-supported funding. This provides a special commitment as an educational institute, a center of consciousness. I like to think that I will be a force in this college—representing those views and giving them greater strength. I am already impressed with the quality of people here on the faculty. I like what they say and what they feel. There has been substantial frustration in dealing with bureaucracy from an institution which has changed so drastically from a teacher’s college to a full art school over the past fifteen years. We’ve all got some internal catching up to do; clarifying our educational commitments first, then restructuring and gaining more trust.

I see myself here as an Administrator whose every idea must stem from the faculty. The problem is: can we create a community that will be a special thing in the wild and wooly times in which we live. I am an educator and still consider myself a teacher. I will always be interested and concerned with the views of students, and they have every right to expect that they will get something here in a focused, intent way that may be construed as their education in the arts.”

We asked him about his initial impressions of Boston. He replied that Minneapolis had been more ordered, more Scandinavian. Boston seemed so much more chaotic, Italian and Irish. But it is the quality of people and art that he thinks is much more stimulating and intellectual. “So many young people! I feel lucky to work in and with such a vital environment.”

He has been married for 34 years to another educator who works with gifted and talented children. The eldest of his three daughters is News Director for NBC Radio in Chicago, the second is an attorney who has just finished clerking with a Federal Judge and has joined a Chicago law firm. His youngest is currently in Paris, studying performance and dance with Jacques LeCoq after graduating from B.U.

Nancy Eaton





Museum of Fine Arts

The Muscum of Fine Arts, Boston, houses man's visual world from remote antiquity to the present day. It ranks as the second most comprehensive museum in the Western hemisphere with collections which are often unsurpassed. Resources include a school, library, research laboratory, and varied educational programs of lectures, films, and musical performances. Also offered is an active program of special exhibitions of broad popular appeal. Hours: Tuesday, 10 a.m. - 9 p.m.; Wednesday through Sunday, 10 a.m. - 5 p.m.; closed Mondays, New Year's Day, July 4, Labor Day, Thanksgiving, December 24 and December 25. Admission: Tuesday - Saturday \$1.75. Sunday \$1.25. Free to all Tuesday 5 p.m. - 9 p.m. Free to senior citizens on Friday; children under 16 free. Free access to Museum Shop, the Gallery Dining Room, Lecture Hall, Members' Room. 465 Huntington Avenue, Boston, Massachusetts 02115 267-9300. Located on MBTA Arborway Green Line. For a recorded listing of events and schedule changes, dial A N S W E R S (267-9377)



The Nichols House Museum

Former home of Rose Standish Nichols, writer, landscape architect, and leader in the international peace movement of the early 20th century, is attributed to Charles Bulfinch. Federal-period furnishings and embroidery exhibits.

55 Mount Vernon St. 617-227-6993. Hours: 1-5 Mon., Wed., and Sat. Fee

Fogg Art Museum

Collections include European Old Masters, French Impressionist paintings and drawings, Oriental, Ancient, Medieval and later sculpture, photography, and changing exhibits.

32 Quincy St. 617-495-2387. Hours: 9-5 Mon.-Fri., 10-5 Sat., 2-5 Sun.

Hayden Gallery

Contemporary art collection owned by the Massachusetts Institute of Technology. Sculpture garden.

160 Memorial Drive (building #14 W-111). 617-253-4680. Hours: 10-4 Mon.-Sat.

There are many fine pieces of contemporary sculpture displayed on the M.I.T. campus, including works by Alexander Calder, Louise Nevelson, Pablo Picasso, Henry Moore, Tony Smith, and Jacques Lipschitz.

For information and guides to the campus, contact the Information Office, Building 7, Room 111, M.I.T.

The Isabella Stewart Gardner Museum

Turn of the century building in the style of a 15th-century Venetian palace, houses Isabella Stewart Gardner's fine collection of sculpture, decorative arts and paintings, including works of Titian, Rembrandt, Botticelli, Sargent and Whistler. Central courtyard with year-round flower displays. Free concerts: Sept.-June: Tues. 8:00 p.m., Thurs. & Sun. 4:00 p.m.

2 Palace Rd. 617-566-1401. Hours: 1-9:30 Tues., 1-5:30 Wed.-Sun.; July-Aug. 1-5:30 Tues.-Sun. Fee on Sunday only

DeCordova and Dana Museum and Park

Changing exhibits, classes, festivals, and summer concerts on 30-acre park.

Sandy Pond Rd. 617-259-8355. Hours: 10-5 Tues.-Fri., 12-5 Sat., 1:30-5 Sun. Fee (School groups by appointment.)

Museum of Our National Heritage

Changing exhibits of American history with occasional films.

33 Marrett Rd. (Mass. Ave. at Route 2A) 617-861-6559. Hours: 9:30-4:30 Mon.-Sat., 12-5:30 Sun.



GETTING TO THE ART OF BOSTON.

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Brockton Art Center

The Brockton Art Center and the adjoining Field Park provide a beautiful place to relax, picnic, and enjoy one of the finest museums in New England. The Art Center provides a variety of exhibitions, including works by 19th century American masters, retrospectives of well-known artists, contemporary crafts, and historical works from other parts of the world. The Art Center's own permanent collection features 19th and 20th century American art, plus a permanent display of early American glass. For current exhibition information, call 588-6000. Hours: Tuesday - Saturday, 1-5 p.m.; Sunday 1-6 p.m. Admission: Pay what you wish, but you must pay something. Directions: Take Route 128 or Route 195 to Route 24. Take 33 exit for Route 27 west (Stoughton). Take first right on Route 27 west and first right again onto Oak Street. Art Center is one mile down on left.



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This modern, one-story facility, built in 1975, has four spacious galleries, an atrium, library and auditorium, and features changing exhibits on all aspects of America's history and development, with special exhibits on the history of Freemasonry. Innovative exhibit material is utilized from other museums, historic sites, private collections, and the museum's own collections. Film shown daily, with scheduled weekend events program of concerts, lectures, or films. Tour groups are welcome by arrangement. Hours: April through October: Monday through Saturday, 10 a.m. to 5 p.m.; Sundays, noon to 5:30 p.m. November through March: Monday through Saturday, 10 a.m. to 4 p.m.; Sundays, noon to 5:30 p.m. Closed Thanksgiving, Christmas, and New Year's Day. Admission: Free 33 Marrett Road, Lexington, Mass. 02173 861-6559



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Museum of Afro American History

One of the newest museums in Boston, the Museum of Afro American History, is developing programs in Roxbury and Beacon Hill. The Museum owns and is restoring the African Meeting House, located on Smith Court off Joy Street, the center of Boston's 19th century community; it is the oldest black church building standing in the nation. The Museum mounts changing exhibits at its temporary gallery at 719 Tremont Street in the South End. The 1978 schedule includes exhibits on Afro American teaching resources, the photography of Hamilton Smith and Roxbury Puddingstone.

The staff of the Museum leads guided walking tours of Beacon Hill and Roxbury. The Museum's permanent quarters at the Meeting House and in Roxbury are expected to open late in 1978. Hours: Tuesday through Friday, 11-5; Sunday, 1-5; Closed Mondays and Saturdays. Admission: Adults, 50c; children 25c. For schedule information and reservations, call 445-7400 or 723-8863.

Take Route 20 east to Waltham:

Rose Art Museum

Collections include Oceanic Art, early ceramics, and modern and contemporary paintings and sculpture. Changing exhibits of contemporary art.

Brandeis University. 617-647-2402. Hours: 1-5 Tues.-Sun. Closed during winter vacation and August.

Take Route 9 west to Framingham:

Danforth Museum

Community museum with changing art exhibits and special events. Small permanent collection including painting, sculpture and graphics.

123 Union Ave. 617-620-0050. Hours: 1-4:30 Wed.-Sun.

Take Route 495 north to Route 28 south exit to Andover:

Addison Gallery of American Art

Collection includes American painting, sculpture, prints and drawings, photography, and changing exhibits.

Phillips Academy. 617-475-7515. Hours: 10-5 Tues.-Sat., 2:30-5 Sun.

Take Route 9 west to Wellesley:

Wellesley College Museum

Art Collection includes European, American and Oriental paintings, drawings and sculpture.

Jewett Arts Center. 617-235-0320 ext. 314. Hours: 8:30-5 Mon.-Fri. 8:30-12, 1-5 Sat., 2-5 Sun. Closed June-August.



Art in the Gubernatorial Election

by Michael Alberts
Michael Barsoomian

The students of Massachusetts College of Art have political power! We have the power to help our college. In November we will vote for a new governor and whoever is elected will have a great effect on Mass Art.

Visiting the campaign offices of both John Sears and Mike Dukakis, we unfortunately could not meet with the candidates personally, but we did meet with their press agents, Dan Goldberg and Phil Wilcox, respectively. Both were very helpful in giving us the following information.

What were the Dukakis Administration's specific accomplishments for the Arts?

Twenty years ago Mike Dukakis started sponsoring the arts as a freshman legislator. He believes that the arts should be more than a luxury. His commitment is deep and personal.

Dukakis helped the Mass Council on the Arts to establish its planning office with the help of federal funding. Funding and other assistances began to flow into organizations such as the Franklin County Arts Council, the Groton Center for the Arts and other locally based arts organizations.

During his tenure as Governor, a consortium called the New England Foundation for the Arts was formed jointly with other New England states. This has developed markets for Massachusetts artists and performers. Most importantly, it has made it possible to bring art programs to millions of citizens over the seven years of its existence.

His future plans would work for an increase in the budget for the Arts and Humanities. He would establish a challenge grant program, one that will utilize new Federal, State and National foundation funds to attract new, first time corporate donations.

Finally, Mike Dukakis will file legislation to make the Arts and Humanities the administrative agency for the states' "One Percent for Art" program. Also, a Governor's Arts Working Group of Key Cabinet officials would join the Council on the Arts and Humanities in furthering good art policies.

What would Sear's position be on the Arts? According to Dan Goldberg, "The Sears' administration would have an entirely different outlook from the King administration. Sears has always been a supporter of the Arts. As governor he certainly wouldn't cut back on funding for the Arts. Sears' approach would include to support services and help your college. Though there cannot be any definite promises of funding at this point, John Sears would be an advocate for the Arts."

This information is not intended to influence the Mass Art reader in your choice of candidates, but merely to inform you how each candidate feels publicly and personally towards the future of the Arts in the Commonwealth of Massachusetts.



BOOS CRUISE

HALLOWEEN PARTY
FRIDAY OCT. 29th
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MASS BAY LINES AT ROWE'S WHARF
CASH BAR - MUSIC BY MCA'S "SHELTER"

TICKETS
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Expanded Division

Everyone's interpretation of art is different. Students at Mass College of Art concentrate in an area based on their interests and priorities. These interests are as varied as each individual, creating a wide range of studies at the college. Increased enrollment has resulted in expansion to the Overland building.

Although barely a quarter mile separates the campus physically, communication between buildings and departments is minimal. Cluster groups evolve around their own artmaking, excluding outside interaction and believing theirs the better form. With an extended campus solution to space problems at Mass Art in the offing, any interaction now apparent between departments could be further retarded. The diversity of artistic fields offered, once a sign of progress, may further divide the student body.

Something should be said for Spring semester 82 when All College Meetings were organized by a Student Ad-Hoc Committee with representatives from different departments. As a result, the Student Advisory Group was formed with interdepartmental representatives to discuss problems with department heads and the executive staff.

This was a positive result, but it is important to remember the conditions which prompted these groups: Studios in violation of health regulations, work study programs cut while an outside contractor was hired to paint the walls of the Longwood building. Why must catastrophe force interaction?

This calls to mind the wider issue of departmental prejudices. I've heard that design is not art because of its commercial purpose. It lacks the aesthetic. Or that performance art is irrelevant because it portrays the self-indulgence of the performer. All artmaking involves similar problems and processes. Prejudiced attitudes of hierarchical art are defeatist. They reinforce preconceived ideals of the consummate artist. They violate the role of the artist in society as innovator, experimenter, challenger of tradition, and creator of new awareness.

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IT CREEPED

FROM BEYOND THE

KITCHEN

by Alison Pilcher

"Doo, dee, doo, de, doooo," said the brain-damaged farmer. "Hey, ah, what's this here radio-stuff, what?" he wondered to himself as he broke open the clearly marked crate. "Woah, lookie here. Ity bity metal pellets. Yup, yup, always can use metal fer tools, yup, eyeah."

He took the radioactive pellets, melted them, and molded them into a hoe. The hoe was kind of warped, but then again, so was the old man.

"Yup, yup, yo, gonna use my new hoe. Golly and dern, gonna hoe my dumb corn."

Which he did until the radioactive rays of the hoe destroyed the wood fibers of the handle and the end rotted off.

"Well, well, well, m' hoe is shot to hell," said the farmer as he aimlessly wandered off staring at the end of his stick.

The hoe part, however, remained buried at the base of a healthy stalk of corn. The corn grew, was picked, sent to marketplace, and shipped to the friendly neighborhood supermarket. It was then bought by Ned Acacia's wife, Janet, for Sunday dinner. That Sunday Ned sighed, told Janet it was the best dinner he ever had, reached for a tooth-pick, and keeled over in mid-reach. Seconds later he and the entire Acacia family were dead on the linoleum floor. The radioactive produce had done it's dirty work.

As a result, Janet did not clear away the large pan of water she had boiled the corn in. The cloudy, yellowish fluid was just chock full of washed off corn nutrients that build mold spores in twenty healthy ways. Days later, the first little fluffy bluish spot of mold appeared. It grew hourly. Soon the wispy blue mold spilled out of the pot, down the stove, and onto the Armstrong Solarium tile. Then it slithered across the floors to the decomposing bodies of Ned, Janet, and their three children. Where it fed and grew. After sucking them dry and leaving their crumbling corpses behind, it raided the refrigerator, killed the family pet, and spilled out into the street.

Thus began one of the darkest chapters in the history of mankind. The infamous seige of the Fuzz Balls had commenced, and those amoebas were loving every minute of it.

PAUL STICKNEY

Services Offered by Students

Name: Joyce Eriksson-Rylander

Address: 23 Miner St., Boston—Studio
25 Hawthorne St., Roxbury—Home

Phone: 442-9387

Service True Color Slide Documentation of 2D & 3D work.
& Price: Color guaranteed—\$5 first slide, \$1 each additional of same object. Also Custom Color Printing—prices vary w/size.

Name: Michelle Corson

Address: Wilimington

Phone: 658-9028

Service Haircutting & trimming.
& Price: Cheap.

Name: Lorenzo Deitch

Address: 28 Gorham St., Cambridge

Phone: 864-7008

Service photographing/slide copying art work. \$5 an hour
& Price: & expenses.

Name: Amanda Ludy

Address: School mailbox

Service Typing. 1-4 pages: \$4 per page,
& Price: 5+ pages: \$3 per page.

Name: Laura Dellovo

Address: Space 44 Overland

Service Brand new copies of *Drawing on the Right Side of*
& Price: *the Brain* \$4, & *The Natural Way to Draw* \$3.

Name: Evan Estermann

Phone: 522-8892

Service Will take care of your pet in my home. \$15 per day.
& Price: \$2 per hour. (I supply food.)

Name: Amy Kawdier

Phone: 738-8115

Service Photographer.
& Price: \$10 per hour & supplies.

Bipeds on Parade—More Than a review

Mass Art is very fortunate to have a department as unique as S.I.M. (Studio for Interrelated Media), which provides a vehicle for artists of all persuasions to develop and present their work in an atmosphere conducive to creative expression. Furthermore, Mass Art students are very privileged to have such a responsibility within the artistic community.

There is often a certain amount of confusion around Mass Art as to what SIM actually is. This is understandable, for when new ground is being broken it is sometimes difficult to envision what the final project will be (and they have had their share of confusion over the past 11 years).

The point is, it is up to the rest of us to take the time to watch, listen, feel and be receptive to what they are trying to develop and communicate. Then we begin to understand why this department exists and why there is a need for artists like them.

One of the major responsibilities of art is to educate, and often this is possible only through change. Consider if you will: art must be multi-dimensional if it is to survive—if only for a moment in time. But before it can be created, someone or something must care enough to foster it. With conventional art materials there is already a wealth of established visual and tactile references to promote communication; a known language exists. Here, convention is challenged and reinterpreted through mediums the artist believes will best express the concepts. One of SIM's intrinsic functions is to take risks. Success and failure are relative. By performing, the artists have a chance to receive immediate feed-back on their work, and by attending a performance the audience has a unique opportunity to watch the artist struggle to communicate and come to terms with what is important to them in a real time and place.

SIM is still a very new concept. One might argue that it's roots stem from such traditions as DA-da, Improvisation, and Theater of the Absurd, and is therefore nothing new. Anyone who has attended a SIM show can see that the intentions and sources are as dramatically varied as the individuals who have created them.

This year's Season Premier *BIPEDS ON PARADE* was a marvelous illustration of SIM's versatility. It was an EVENT . . . and this one article cannot do justice to the multiplicity of experiences shared by both the audience and crew that night. Harris Barron and Don Burgy have every right to be proud of their students, and their hard work and inspiration are really paying off—not to mention that they are lucky to have such a talented, creative and versatile group. (But enough of such platitudes!)

I was first struck by the slick organization elements: House security dressed in black, complete with day-glow orange and chrome crossing-guard sashes, readable programs, and the fact that they began only 10 minutes late (which might be a record). The first piece was a musical duo by Joseph Duncan and Dana Colley on piano and sax respectively, who truly set the mood with their paradoxical "*WHAT IT AIN'T—WHAT IT IS*." Their exchange with each other took the form of an intense conversation, with rapid train of thought, response, interruption, agreement and torrid discussion. The electricity created by and between these two was equally relaxing and energizing.

The cooperative production of *TWO X TWO—ELD*, a *dance with Media* was an excellent example of what SIM represents: dance, music, sound and visual imagery combined in a sensitive, poetic statement. Jan Eld has treated us before with her vision. Here she may have truly found her element in choreographing all the performance sensibilities into a unified whole, with help from a carefully chosen crew of artists and technicians.

The audience was then ushered up to the C-Floor nurse's corridor to encounter Mary Harris and the intimate atmosphere she created in *WANT, SUFFERING AND REALITY*. There, through expressive, repetitious vocalization, she created music from within; and even the oppressive heat and lack of oxygen (caused by so many people in such a small space) worked in her favor to draw us further into this very personal, inner realm.

We then moved into room C-8, where Ean presented a lively and poignant monologue which was frequently punctuated by caucous commentary on his clarinet in *ALWAYS AT HOME*.

Nicki Parkers latest work, *SERRATED JOY*, was a real treat. Together with Tucker Stilley and Andy Baraf, her aptitude for originality and dramatic presentation really took control. They performed behind three video receivers in Space 46 with artful lighting. The highlight was, without a doubt, their instrumental with guitars and vacuum-cleaner.

After a short pause we reconvened in the auditorium for *WILL ROGERS*. Ean was visible occasionally on stage with newspapers and Gregory Gazaway was visible occasionally amid the audience with taperecorder. Here was combined sound and performance in a humorous and insightful framework.

The evening concluded with a monumental piece entitled *IT GOES*, presented by Dan Mydlack and friends. We were invited into a one man personal world and fantasy. Dan sang, played, danced, played more music, sang some more, and as he did, carried us deeper and deeper into the web he spun. There was enough spontaneity to hold the audience and one surprise which was more than enough for us to remember him for years to come as he hovered above the stage upon a bicycle while playing keyboard and crooning.

Attendance was estimated at 120 persons, which is not only a wonderful turnout, but a major factor in how a show can succeed when there is support for the players. Also, SIM always has great food, music and dancing afterwards. They really know how to throw a good party.

At any rate, if *BIPEDS ON PARADE* is any indication of what SIM has in store for us this year, I would recommend mandatory attendance for everyone. Sure, the pieces were not perfect, but that isn't the idea anyway. A great deal of work went into this production, and all are to be commended.

SIM serves to communicate art directly to an audience: Sharing ideas and working together are far more important in the long run, and it was the success of this cooperative atmosphere and crew which really made *BIPEDS ON PARADE* a success.

N.S. Eaton

MEETING THE MASS ART STAFF

It's 1979 and I'm a freshman at the University of Cincinnati. The year complete, I move back to Boston. As far as I'm concerned the Ayatollah can have his way with Ohio. After legally waiting the required twelve months to regain my Massachusetts residency, I apply to Mass Art. I choose Mass Art because of it's fine reputation and the price is right. OK, I'm accepted and as a junior yet! Well, I always knew that "I" was advanced, but after weeks of tangled red tape, the question remains how advanced is Mass Art? Well, no matter. No arguments here.

It's registration day, Mass Art, 1982, and I'm the perfect model of a happy student. "Hi, my name is Kate Patten." *Is that P-A-T-T-O-N?* "No, that's E-N." *OK, here's your card.* "Thanks." How efficient I think to myself. This saves all the time and expense of mailing. *Pick up your folder in C-5.*

It's room C-5 and I hand the woman my card. She looks at me like I'm crazy and says *You're Wendy Patton?* And I tell her a thousand times, "no," and finally she takes my card and says, *But I'm Wendy Patton and this is my card and you'll have to get a new one in the business office.* It really is a small school.

It's (you guessed it) the business office. *I'm sorry, but we have you registered as an out of state student and that means your funds are delinquent \$750.00, and I'm afraid that you can't register for classes until you've paid the full amount or proved that you are in fact, a Mass resident. Go to the Admissions Office and get the Appropriate Proof of Residency Forms. Have them filled out, notarized, bring them back here and you'll be all set, OK?* The once happy student is now sweating and stomping down to the Admissions Office where I get a volume of forms to fill out and have notarized . . . but first I have to run home and collect the "proof" (such as my lease, phone bills, pay check stubs, anything). Back to Admissions, where I'm calmly and pleasantly told, *We need something to prove that you intend to spend your future in Massachusetts. Do you own any property?* Remember I'm a transfer freshman from the University of Cincinnati, and the way I figured it was this guy didn't mean the still I had sitting back on Pappy's farm . . . so I say "No" . . . and he suggests I either buy an estate or register to vote. So off I go to the Brookline Town Hall and when I get back he mentions that he really needs to see a W-2 form from last year. By now, I'm expecting him to say things like this. So I pick right up, run home and tear the place apart looking for a lousy W-2 form. Suddenly it dawns on me that there's a copy in the Financial Aid Office right across the hall from Admissions. So, I run back to school to find that *We don't seem to have a file for you, Kate. There's one here for Wendy Patton. Let me just look around . . .* It's a good while later when we finally find bits and pieces of my file. The best piece (worth to me \$1200.00) was lost in the bottom of a drawer. The worst part about it is I never would have known about it at all if it weren't for the alleged delinquent funds.

Just when I think everything is cleared up, I realize that I'm only now ready to start registration. Of course there isn't a file for me in the Registrar's Office either, so they make one up and of course it's the wrong major. The problem is I don't know SIM from Dim Sum, so I accept it and go to my first class to hear that the head of the department has retired . . . suddenly. My next class is one of two scheduled in the same room. The class that I'm supposed to be in is eventually cancelled. I decide to stay in the class that is actually a class, in progress, with students, teacher, etc., and it turns out to be my major. Fate, Kismet, call it what you will. Now I have to make up a whole new schedule. What news do they have for me in the Registrars Office? *I'm sorry, but all these classes are closed.* That makes it Droppl/Add time. *I'm sorry, but the teacher is out of town this week.* A week later when he returns, *I'm sorry, but it's too late.*

Why ramble on about all this ad nosium? I do it only to share how well attuned all this has made me to dealing with red tape, and actually appreciating the people that make it all possible, the Mass Art Staff. It's easy to see that their jobs aren't easy . . . Nonetheless every problem has been solved and new loopholes discovered for next semester. Most appreciated of all was the genuine concern everyone had and their eagerness to be helpful. I honestly couldn't believe it. Many sincere thanks to all involved.

Kate A. Patten



The Visual Technology Center—A Progress Report

The Visual Technology Center, an advanced learning facility concerned with the impact of emerging high-technology tools on the visual arts and design, first announced by Massachusetts College of Art last spring, has moved a few steps closer to reality. In addition to considerable favorable response to its announcement from industry and the professional world, there have been positive indications of support for the venture from the Board of Trustees and the Board of Regents. While the Visual Technology Center is a project of Mass Art, it is being planned in cooperation with the other member institutions of the Consortium of East Coast Art Schools and the Boston Architectural Center.

Like Mass Art, most of the schools in the Consortium now have or are planning to offer courses designed to introduce art and design students to the computer and its application to their fields of study. The programs of the Visual Technology Center are intended to educate students to advanced tools

and technologies and to new technological developments as they emerge from industry.

The chief executive officers of the Consortium of East Coast Art Schools have reviewed preliminary plans for the project and are actively involving their institutions in its development. Dick Schneider, formerly manager of the Industrial Design Group at Digital Equipment Corporation, has joined the staff of Mass Art as Director of the Visual Technology Center, with responsibility for managing the definition and implementation of its programs.

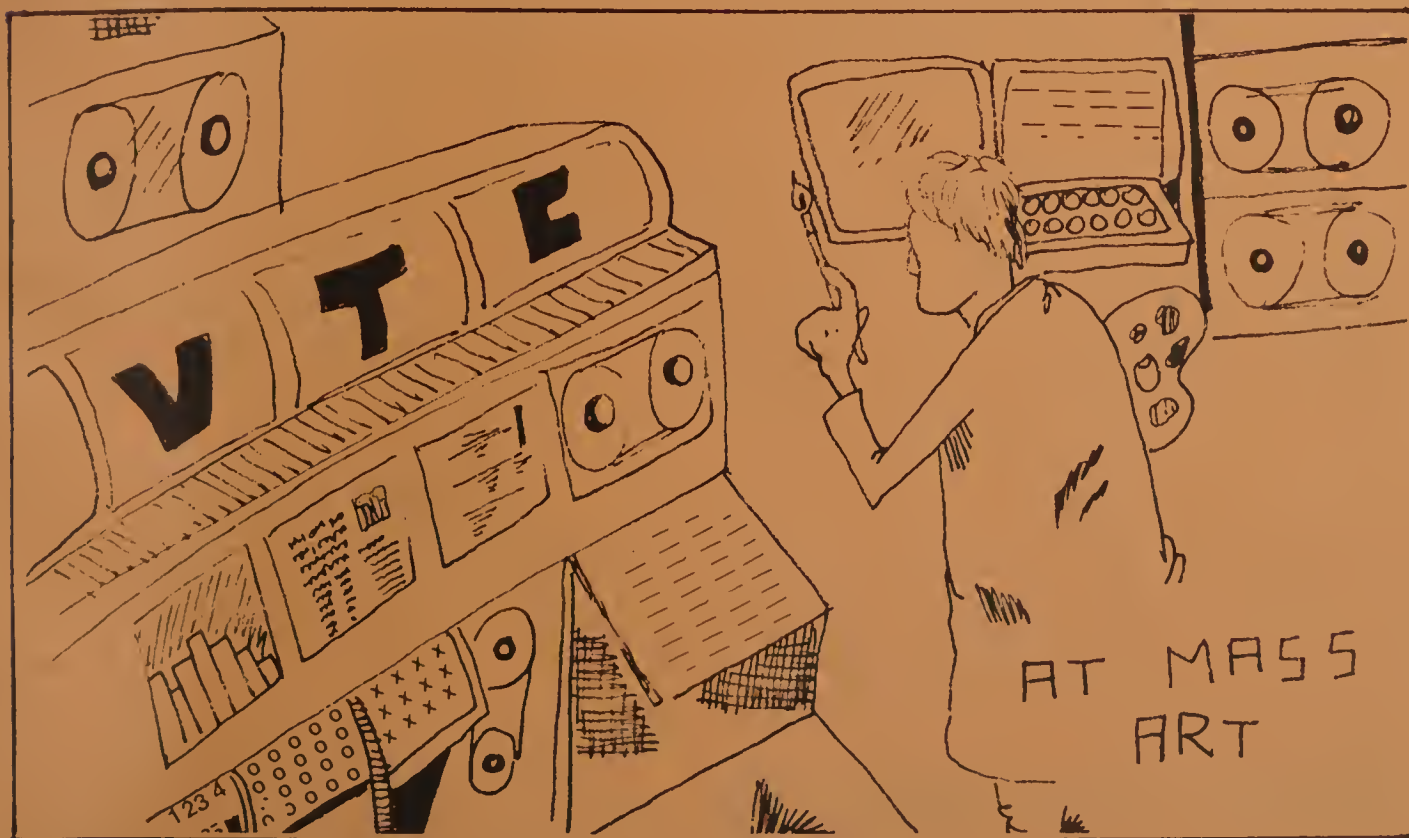
The Visual Technology Center will focus on the application of tools based on computers and other advanced technologies to the work of fine artists and to the creative visual design disciplines: graphic design, architecture, interior design, industrial design, and film and video design. While its programs will provide direct access to these tools and familiarity and experience in the techniques of their use, the fundamental purpose of these activities is to use state-of-the-art technologies to expand understanding of visual art and design, the design process, and design education.

Three kinds of programs are envisioned: *educational* programs for gathering, organizing, generating, and disseminating information on new technologies in forms that are useful to designers and artists; and *developmental* programs that will advance the application of new technologies to the fields of art and design.

Major financial support for the Visual Technology Center must come from the private sector, in the form of gifts-in-kind of hardware and software from the high-technology industry. Support from industry may also come in the form of funding for specific projects. When fully operational, the Visual Technology Center will be in a position to offer a number of services that will be of unique value to industry as well as its own objectives. Indeed, most of the activities envisioned for the project have significant revenue-generating potential, and wherever possible, will be implemented on a self-supporting basis.

The need to deal with the impact of new technologies on art and design becomes more self-evident each day. New tools, new applications, and new capabilities are being made available with increasing frequency. Their impact on artists and designers will range from the pragmatic to the highly dramatic. The sum-total effect is potentially profound, and must be acknowledged, understood, and confronted.

DICK SCHNEIDER





Amy Kawadler

Haystack

For six years, the 3-D department at Mass Art has organized a four day environmental art workshop in cooperation with Haystack Mountain School of Art in Deer Isle, Maine. The participation of 80 students representing many departments happened again this year, during the week of Oct. 5-8 for a dynamic retreat.

As expected, the busses arrived 1½ hours late, yet the early morning assemblage left with a beautiful Indian summer sunrise. The memorable stop on our 8 hour journey was Perry's Nut House. This cornucopia of tourista brick-a-brack, homemade goodies and a hodgepodge gallery of wildlife artifacts was quite the fun spot. We arrived at Haystack, lugged our debris ¼ mile up hill to the camp and the first activity most of us had experienced was the invigorating Atlantic (an afternoon dip in October, what else?).

The students and faculty toiled on personal projects of photography, drawing, painting and environmental work. There were bonfires with group musical gigs consisting of primitive instruments and vocals. Some S.I.M.ers sponsored an elegant cocktail party serving mussels in wine (chic Group). The last morning, we held an armada sail-off with vessels 5 inches to 8 feet large made of various found materials from the environment and the breakfast table. One raft in particular, was launched 4 coves south of the starting



Exhibitions Schedule AY 1982 - 83

Francis E. Thompson Gallery Longwood

Oct. 11 - Oct. 22	Critical Studies
Oct. 25 - Nov. 5	Fibers/Metals
Nov. 8 - Nov. 19	Design
Nov. 22 - Dec. 3	Ceramics
Dec. 7, 8 and 9	Christmas Sale
Jan. 17 - Jan. 28	Art Education
Jan. 31 - Feb. 11	Painting
Feb. 14 - Feb. 25	Glass
Feb. 28 - Mar. 11	Sculpture
Mar. 21 - Apr. 1	Photography
Apr. 4 - Apr. 15	Printmaking
Apr. 18 - Apr. 29	Studio of Interrelated Media
May 2 - May 27	Master of Fine Arts Thesis

Carreiro

Sept. 13 - Oct. 1	"Kofi Kayiga"
Oct. 4 - Oct. 29	"Contemporary Calligraphy and Painting from Republic of China"
Nov. 8 - Nov. 26	"Burnett/Grepp" (Sabatical)
Dec. 6 - Dec. 23	"Tatoos"
Jan. 24 - Feb. 11	"Personification"
Feb. 21 - Mar. 11	"Van Der Zee"
Mar. 21 - Apr. 1	"Ordinary Moments"
Apr. 11 - Apr. 29	(To Be Announced)
May 9 - May 7	"Four Alumni"
Also — (Minor Exhibit) "Children's Art from U.S.S.R"	

gate and everyone watched the path of Susan Dodge and La's "Spirit of 82's" arrival.

Every night, with the help of the famous music coordinator, Dean Nimmer, *Studio Haystack*, ripped open to the sounds of rock, new wave, ska, 50's-60's, and Van Morrison. The meals in which all ate at the designated times were feasts of homemade victuals prepared by the staff cooks. A blacksmithing demonstration, group painting sessions, movies, and a library were all available for our participation.

Running in these woods of moss laden trails, watching the transition of sun streaked reflections throughout the days (corny) investigating the surroundings, how we had all grown a little richer, a little wiser from this illusionary land of lichens and snails. It is difficult to express in words the wonderful interaction between students, faculty, and Deer Isle, but this enriching opportunity will be carried forth in our work and felt in our every day existence. This capsule description is rather inadequate to explain the fullness of the experience, yet an elaborate slideshow presentation will take place in December to be announced at a future date. Thank you, Mass Art.

Amy Kawadler

"Eventworks 7"

EVENTWORKS 7 is now on the road, starting off with an allocation of \$4,200 from the Student Government Association. Thank you! Laura Hanifin and Stan Shoppell will be producing this year's presentation of EVENTWORKS 7.

EVENTWORKS is an annual spring festival produced and presented in April (this year the 4th through the 23rd) by the students of the Studio for Interrelated Media and the Mass Art community. EVENTWORKS is a forum for new and inventive approaches to performance art and high technology media. The nature of this art covers a broad range of media use such as film, laser/light, movement, video, audiotape, live sound works, installations, etc. The content is wide-ranging, from political or personal messages to intellectual abstractions.

In 1977 when EVENTWORKS began, the two week festival presented audio works comprised of experimental and electronic music. Gradually, more visual media were included by nationally known artists. Last year's works included several performers from other countries placing EVENTWORKS on an international scale.

The 1983 EVENTWORKS 7 program will attain an even wider range of performances, including works by renowned international artists. In addition, *exceptional* student works will be juried and offered space in the context of a professional production. EVENTWORKS is a unique opportunity for students to learn, to develop skills, to make personal contact with renowned artists, and to acquire concrete experience in the production of performing arts.

EVENTWORKS has established a reputation as a unique art festival in the New England community. In the past this festival has received wide acclaim in the press, demonstrating recognition by a broadening community.

We are now in the process of contracting artists, inviting them to participate in EVENTWORKS 7. The first week of November is when requests for proposals will be sent out. Anyone interested in inviting artists or themselves to participate please contact Laura Hanifin or Stan Shoppell at 731-2040. An EVENTWORKS 7 mailbox will be installed in the cafeteria soon. Any person interested in working in publicity or the actual production of the festival please contact us. Thank you.

1983 EVENTWORKS 7, the seventh EVENTWORKS, promises to be an exciting and meaningful production for the whole of the community served by the Mass. College of Art.

S. Shoppell



Film Society Fall '82

- October 27: *Emperor* by Doc Crane
Lead Shoes by Sidney Peterson
Scarface by Howard Hawks
- November 3: *Notes of an Early Fall* by Saul Levine
Misconception by Marjorie Keller
and a Film by Phil Solomon
- November 10: *Scorpio Rising* by Kenneth Anger
Menilmontant by Dmitri Kirsanov
T.O.U.C.H.I.N.G. by Paul Sharits
- November 17: *Oh Dem Watermelons* by Robert Nelson
A Movie by Bruce Conner
Hold Me While I'm Naked
by George Kuchar
4 Girls by A. Kewatnin Dewdney
Malanga by A. Kewatnin Dewdney
Scissors by A. Kewatnin Dewdney
Maltese Cross Movement
by A. Kewatnin Dewdney
- December 1: Film by Mark LaPore: The Sudan
research footage
- December 8: *So Is This* by Michael Snow
Shift by Ernie Gehr
Serene Velocity by Ernie Gehr
Tales of Terror by Georges Méliès
Lumiere Premier Program by ?
- December 15: *Fireworks* by Kenneth Anger
Blood of a Poet by Jean Cocteau
Cosmic Ray by Bruce Conner



DAILY 11AM-11PM

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LUZ DISHWASHING LIQUID IS SO GENTLE TO HANDS, IT'S EVEN GOOD FOR THEM! TO PROVE THIS, WE'VE COME TO ZAXLON II!

THESE ZAXLONESE ARE BOTH 40 BLICKS! THEY DON'T LOOK IT DO THEY? ACTUALLY, ONE IS 800 BLICKS OLD...

WHICH ONE? WELL, LET'S CHECK OUT THEIR HANDS! HMMM... BOTH LOOK SO YOUNG! YOU SURE CAN'T TELL THIS WAY!

WHAT! STILL HAVEN'T GUESSED? OKAY! IT'S REALLY ZECKER THAT'S 800 BLICKS!

YOU PICKED THE WRONG ONE TERRAN!

ZAP!

SEE I COULDN'T TELL... BECAUSE YOU DIDN'T READ THE SCRIPT! (ER, RIGHT!) BUY LUZ TODAY! CUT IT JOHNNY!

WITH ELLEN D. FAMILY AND AL COHOL

Food for THOUGHT FUNNIES

BY DAVE STICKNEY

How do you like my new dress?

GREAT, A SEXY, CLASSY, ENTICING

VULGAR GAUDY DISGUSTING TACKY

YOU REALLY THINK SO? IT'S JUST IN FROM PARIS...

THEY SHOULD HAVE KEPT IT THERE

I THINK IT'LL LOOK GREAT AT THE PARTY FRIDAY!

Yeah, IF THEY KEEP ALL THE LIGHTS OFF IN THE HOUSE

WHAT I DID YOU SAY?

UH, I UM, NOTHING

THE DESIGNER OF THAT DRESS SHOULD BE PUT IN A COFFIN WITH SPIKES ON THE INSIDE!

YOU HATE IT! IT SAYS SO RIGHT THERE AND IN THE LAST FOUR PANELS NO USE DENYING IT!

You gotta watch what you're thinking!

I CANNOT GO OUT WITH A MAN WHO LIES TO ME.

Aww, C'mon I DON'T HAVE ANY CONTROL OVER THAT! THE ARTIST PUTS THOSE THOUGHTS INTO MY HEAD!

I REALLY!

I SURE! I GOTTA FIGURE OUT HOW TO GET IT OFF HER AND BURN IT WHILE SHE ISN'T LOOKING

I HEARD THAT!

our first Model, now... This will be a challenge

An artist should always Remember that he or she can deal with whatever Subject he is working with

I can Appreciate the Noticable Contrast of the subject and its symetrical meaning..!

I should remember To behave in a formal and rational way towards the model...

and leave personal or intimate thoughts out of the question!

THIS couch is so FILTHY!

SOMETIMES ART CAN be extremely Dull and Frustrating...

THE END

